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AMERICAN ART NEWS.

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NEW YORK, AUGUST 15, 1908.

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SPECIAL ANNOUNCEMENT.

The AMERICAN ART NEWS will appear monthly until the third week in October next, when the weekly issues will be resumed. The remaining monthly issue will be published on Saturday, September 19. This issue will contain whatever of American art news the summer months may bring, and the condensed news from European centers of interest to our readers.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 7.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Ehrich Galleries.—Exhibition of early American art.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Selected paintings by American artists.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Baltimore.

Faris C. Pitt.—Antiques.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Oil paintings by John Lavery, R. S. A.

Paris

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

ENRICHES HER COLLECTION.

Mrs. Huntington is making many art purchases from Braun Kertzmar, where King Edward made important purchases last year, and whence Mrs. Vanderbilt carried off some specimens of Chinese art. Mrs. Huntington is buying with much discrimination, and has already spent more than 20,000 krone in old Vienna porcelain and miniatures. She



THE FLIGHT OF ICARUS.

By Jordaens

Bought from Blakeslee Galleries by Mr. Catholina Lambert

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

Pan, George Grey Barnard's statue which Central Park rejected, has become the chief ornament of the campus of Columbia University. The late Alfred Cornin Clark gave Mr. Barnard two commissions, one for the statue "The Two Natures," which, although at first rejected, is now in the Metropolitan Museum, and the other the god Pan.

has secured ten fine Morland prints, and two old French prints, and is hesitating over the Chinese and Japanese treasures offered her. These were brought from the Far East by a German Minister, who disposed of them on returning to his post. Mrs. Huntington is also negotiating for some fine specimens of old Dutch art.

DIRECTOR POND RESIGNS.

Mr. Theodore Hanford Pond announces his resignation from the position of superintendent of the department of applied and fine arts of the Mechanics Institute, which he has held for the last five years. Mr. Pond regrets the circumstances that have compelled his withdrawal from the faculty of the Mechanics Institute and desires to acknowledge the many kind expressions appreciative of his service to the institute that he has received from the board of directors and others.

MR. LAMBERT'S JORDAENS.

One of the most remarkable pictures in the collection of Mr. Catholina Lambert, of Paterson, N. J., and which this well-known collector secured last winter through the Blakeslee Galleries is reproduced on this page.

This is a large picture with life-size figures and represents the well-known mythological story of the flight of Icarus. Daedalus, the father, is depicted fitting the wings to the shoulders of his beautiful son, which are to bear him far aloft, but which also, alas, are to cause his death. It will be remembered that Daedalus fastened the wings to Icarus with wax and cautioned the latter not to soar too high. But the rash youth, elated by his victory over the air, mounted higher and higher, until he so neared the sun that the heat of that luminary melted the wax, the wings dropped and he fell "like Lucifer, never to rise again."

The painter was born in Antwerp in 1593. He was a pupil, first of Adam Van Nort, an able artist, but depraved character, whose conduct disgusted his conferees and especially Rubens. Jordaens married Van Nort's daughter, Catharine. Not being able to afford a trip to Italy, he studied the work of the Italian masters, especially Paul Veronese and Titian at home, and his work attracted the attention of Rubens, who assisted and taught him. Rubens, in fact, turned over to him a commission given him by the King of Spain to design cartoons for some tapestries.

These were so successful that the king commissioned him to paint the great picture of "Vertumnus and Pannonia," now in England. Jordaens so prospered that in 1671 he built a great house in Antwerp. There he died of the plague in 1678. He left an only son, Jan, also an artist. The talents of Jordaens were better adapted to the depiction of fabulous and mythological subjects than to spiritual or religious ones. His works are marked by virile drawing, much imagination and exceedingly rich color.

BEAUX ARTS PRIZE.

The result of the fifth annual competition for the Paris prize conducted by the Society Beaux Arts Architects, which gives to the winner, under an arrangement with the French government, the privilege of following the lectures and of taking part in the competition of the first class in architecture at the Ecole des Beaux Arts of Paris, was announced by Louis E. Jallade, secretary of the society.

The winner is William Van Alen, of Brooklyn, a pupil of Donn Barber. He receives a stipend of \$2,500, payable in quarterly installments during his stay abroad of two years and a half. Carl C. Adams, of New York, received the second prize of honorable mention and \$100. One hundred dollars each was also awarded to John A. Lange, Raymond Ewald and J. Edwin Hopkins.

The subject of the design on which the sixty competitors worked was an American opera house, to be built on a plot 250 by 450 feet, surrounded by streets. All the competitors for the Paris prize must be under twenty-seven years of age. The prize is open to all Americans independently of their connection with the Society of Beaux Arts Architects.

LONDON LETTER.

London, Aug. 2, 1908.

The daring experiment of the Allied Artists' Association in holding an exhibition without a selecting jury has proved an astonishing success. The "Athenaeum" regards its first London Salon at the Royal Albert Hall as "the most interesting exhibition of contemporary art held this year in London," and the press generally has been surprised at the high level of the works shown. Several meritorious artists hitherto unknown have made their names, and a number of distinguished foreign artists have been introduced to London for the first time.

Among the American exhibitors the most successful are Alexander Harrison, with a quintet of idylls containing figures bathing; Augustus Koopman, with a large and luminous plage scene and some finely colored pictures of Venice, Lionel Walden with two good marines, Leon Dabo with a series of refined impressions of the Hudson, and Maxim Bohm with a delightful child study and a vivid little impression of the Boulogne steamer.

Five strong realistic portraits by Mancini, a fine equestrian portrait by Lavery, landscapes by James Pryde, Mark Fisher, P. Wilson Steer, Wynford Dewhurst, Robert Fowler and David Neave are other features of the exhibition. Younger men who have come to the front are Philip Connard, with two finely painted figures in interiors and a couple of flower pieces; Guy Wilthew with a Rembrandtesque portrait of an old lady; S. J. Peploe, a young Edinburgh artist, with a masterly head of an old woman painted with the fluency of a Hals; Gerald Kelly with a striking series of Riviera marines and Algerian scenes; Horace C. Taylor, with a set of humorous but audaciously clever character studies; S. F. Core with some delicate landscapes, and J. D. Fergusson, with a series of exquisitely colored impressions of Paris life.

Among the Continental exhibitors strong works come from Slavonic artists apart from the special exhibition of modern Russian arts and crafts organized by Princess Marie Tenicheff. The Pole, Kryzanowski has made a sensation with a set of brilliant studies and two powerful portraits, and excellent work is also sent by Pilonio and Pilonowski. Andrée Karpeles sends some beautiful still lifes in silvery tones, while the later developments of impressionism are well represented by John Russell, F. W. Marshall, Maurer, Lucien Pissarro and his brother, Ludovic Rodo. A third brother, Manzana Pissarro, contributes five striking decorative panels in gold and tempera, oriental and barbaric in style, but as lovely in color and effective as they are original.

All these are in the upper gallery. Downstairs round the boxes are a number of large paintings, among which Dudley Hardy's three Watteauesque panels, Rupert Bunny's "Scene au Bain," Mackenzie's huge canvas of the Delhi Durbar, and the decorative works of Walter Crane and Gerald Moira call for special attention.

Sculpture has never been more advantageously shown in London than in the center of this great rotunda, and among the most notable contributors are Capt. Adrian Jones, with his life-size equestrian statue of General Buller; Harvard Thomas John Tweed, N. Aronson, Herbert Hampton, Cardet, etc., while younger men who now achieve distinction are Charles Palmer and C. Pibworth.

Watercolors of note are sent by F. Cayley Robinson, T. L. Shoosmith, Herbert and Frances MacNair, the Indian

Cangooly, Claude Shepperson, Thea Proctor, Henry Boddington, Diana White, Ambrose and Mary MacEvoy, Nico Jungman and Albert Roelofs of Holland. The last, with his brother, Willem Roelofs, also contributes fine oils to the collection upstairs, while other prominent Dutch exhibitors are J. C. W. Cossaar and Suze Bisschop Robertson, the leading woman painter of Holland, whose fine vigorous works (one of them is reproduced in this issue) have attracted much attention.

An interesting black and white section includes first-class drawings by Paul Henry, Hanslip Fletcher, Enid Jackson, Peplow, Fergusson, F. L. Emmanuel and Frank Mura, and notable etchings by Andrew Affleck, H. F. W. Ganz, Emile Lequeux, Champcommunal, Meunier and Mrs. Illingworth.

Bond Street has to mourn the loss of two well-known figures, Thomas McLean and Martin Colnaghi. Mr. McLean was the doyen of London art dealers, and is mentioned in Thackeray's "Newcombs." It is less than a twelvemonth since he retired from business, when, as first announced in the AMERICAN ART NEWS, his premises in the Haymarket were taken over by Mr. Eugene Crenetti. Mr. Martin Colnaghi, of the Marlborough Art Gallery, was one of our leading experts on old masters. By his will he has left the whole of his large fortune after a life interest to his wife to the National Gallery, which comes into immediate possession of four fine examples of Gainsborough, Lorenzo Lotto, Van der Neer and Wouvermans.

The end of the sale season has brought few sensations. The most noteworthy sales have been Raeburn's "Mrs. Mackenzie of Drumtochty," £4,725, and Mrs. Robert Hay, £3,360; Reynolds's portrait of a lady in white and gold, £2,100; Romney's "Mrs. Charnock," £1,995; Morland's "Peasants Before the Door of an Inn," £1,837, and Rembrandt's "Portrait of a Gentleman," holding in his right hand a medal attached to a chain round his neck, £2,100. A painting of "Peasants at a Repast," attributed to Velasquez, brought £1,050.

For modern pictures the principal prices have been: Jacques's "Landscape with Sheep," £1,102; "Cuckoo," by Sir John Millais, £861; Cotman's "Homeward Bound," £819; Orchardson's "The Queen of Swords," £714, and Burne-Jones's "The Tree of Forgiveness," £609.

SUPPLEMENTARY LETTER.

London, August 5, 1908.

So dull has been the London art season since the great sales of May and June that the movements and doings of American collectors have been the chief topic of conversation in the dealers' galleries. Mr. J. Pierpont Morgan, who made a flying trip to New York to attend the marriage of his niece, Miss Ursula Morgan, to the Rev. Mr. Fitzsimon in late June, returned to Paris July 1 and after a stay of only two days came back here, where he is at his beautiful home at Princes' Gate. Mr. Morgan is credited with the statement that he would make no art purchases this summer, but current rumor names him as the new owner of the famous Turner "Mortlake Terrace," recently purchased by Knoedler & Co., at the Holland sale. It is known positively that Knoedler & Co. have sold this important canvas, and to an American. But while some credit Mr. Henry C. Frick with the purchase, it is generally believed that the new owner is Mr. Morgan.

Mr. P. A. B. Widener, who recently secured two of the famous Cataneo or Genoese Van Dycks through Messrs.

Knoedler & Co., and Eugene Fischhof, is said to have given in exchange between forty and fifty pictures, some of them of great importance, from his collection. Mr. Widener, who is one of the most energetic and industrious of collectors, has made an exhaustive tour of the public and dealers' galleries, both in Paris and here, and few of the really great pictures and art objects that have come out this season have escaped his attention.

Mr. John G. Johnson, of Philadelphia, who only came over recently, has also been a visitor to the principal dealers' galleries in Paris and here.

Among the most interesting and important pictures shown here this season are a remarkable example of Gainsborough, a three-quarter length standing portrait of Mrs. Playdel in the famous master's best manner, and two small bust portraits by Nicolas Maes of Admiral Binkes, who recaptured New York for the Dutch from the English in 1683, and of his wife. These last are at Sabin's Gallery.

The general feeling of art lovers who have visited the display of early and modern French and English pictures at the Franco-British Exhibition is one of disappointment. While the chief object of the committee was evidently to make the exhibition a popular one, they have chosen to display too many utterly hackneyed old-story canvases, and the display in both sections fails to be representative in either case, of the early or modern art of both countries. The Royal Academy exhibition and that of the Allied Artists Association at Albert Hall are both, in their way, more interesting and important than the Exposition display.

Mr. Reinhard, of Chicago, was the purchaser of two brilliant Turners at the recent Holland sale, "The Storm" and "The Morning After," and resold them at once to an American collector.

IN THE ART SCHOOLS.

National Academy of Design.

The Academy summer class will bring its season's work to an end on August 31, after a summer's profitable study from the draped model in and out-of-doors. The class worked mainly in color under the guidance of George W. Maynard, who has been pleased with the progress evidenced.

G. Lawrence Nelson, winner of the \$100 special painting prize at the Academy, is spending the summer near the Canadian border and before leaving in June painted the portrait of Chester Beach, the sculptor, associate academician, which was accepted and hung in the Academy collection of portraits.

Miss Eva Young of Englewood, N. J., miniature painter and formerly student of the Academy schools, spent much time in Washington, D. C., recently, executing commissions and in an exhibition in New York was well represented. She is at present busily engaged finishing a number of other portraits.

Francis C. Jones is decorating his own studio, in the Atelier building, one of the most interesting and artistic of the many studios in the city. It has been almost entirely decorated by the artist and his brother H. Bolton Jones, who shares it with him. It is like taking a look into an old Renaissance room to see it. Mantels, woodwork, ceiling and walls have been carved and painted by the clever brothers. Francis Jones is completing the frieze done in oil for his sleeping room. The subjects are "Morning," "Night," "Good Dreams," and "Bad Dreams."

PARIS LETTER.

Paris, August 5, 1908.

Everything has been, of course, very quiet these last four weeks, in the artistic world. The ateliers are closed, the Hotel also and, but for the few intrepids who are still under the charm of the Paris gardens and monuments, most artists have transferred brushes and palettes to the country or the seashores.

Last month's only event was the exhibition of works, pictures, sculptures and medals by those pupils of the Fine Arts School, who, after a series of tests, were allowed to compete for the Grand Prix de Rome.

The exhibition was highly interesting and much superior, in every respect, to last year's. The subject for painting, selected as usual by the Academy of Fine Arts, strict keeper of the time-honored traditions, was, of course, in the pure classical style. "The Death of the Holy Tharcisus, martyr, who was stoned by the Roman mob while carrying the Eucharistic Bread."

The Grand Prix, which entitles the winner to a free scholarship for three years in the Eternal City, was awarded to Mr. Lefevre, a pupil of T. Lefebvre and Robert Fleury. Mr. Lefevre is only twenty-six and was born in Paris. His composition is treated in a great style, with a deep sense of decorative effects.

The second Grand Prix was awarded to L. J. Prat, a pupil of Cormon. The third to M. Berges, another pupil of the same master.

The subject for the sculptors was "Young Sophocles Dancing in Honor of the Victory of Salamines," to be treated in half size and full relief.

M. Gaumont, a pupil of Barrias and Contan, was awarded the Grand Prix, together with M. Crenier, from Falguière's atelier.

The second Grand Prix went to J. Ponsard, a pupil of Thomas and Injalber.

The well known English collector, Sir John Tollemacher, has presented the Louvre Museum with a magnificent Murillo representing Christ crowned with thorns. This picture comes from the Beresford Hope collection and the price was \$20,000.

The Louvre management board have had the happy idea of exhibiting in a special roof all the works presented or bequeathed to the museum during the years 1907 and 1908.

The most noted pictures are: A portrait, by Clouet, presented by the Society of the Friends of the Louvre; a portrait of Paracelsus, by Jean Scorel, bequeathed by Baron de la Coste; a picture by Fragonard, presented by the well-known amateur M. Audeoud; a picture by Greuze, bequeathed by the composer Marmontel, etc.

OLD MASTERS COMING.

A special cable to the New York Herald from London says: One of the finest private collections of old masters in Europe, worth, roughly speaking, \$500,000, that has ever found its way to the United States will be put on the market in New York early in the fall. It numbers fifty-three pictures.

The collection includes two Gainsboroughs and very fine examples of the works of Sir Joseph Reynolds, Sir Peter Lely and Turner, of the British school, and Van Ruysdal and Hobbema, of the Dutch school.

Mr. H. S. De Souhami, who is in London now, is the dealer who has acquired this collection. Mr. De Souhami said that he was not at liberty at present to divulge the name of the collector from whom he bought the pictures.

WITH THE ARTISTS.

Mr. and Mrs. J. Francis Murphy are nicely installed in their quaint Tweed-wild Mountain studio and Summer home, near Arkville, Delaware Co., N. Y. Mr. Murphy says he finds inspiring motives for his canvases in the mountain landscapes and their marvelous changes. Mrs. Murphy is now engaged upon a book plate for Miss Eleanor Robson.

J. N. Marble, who spent the winter and spring months at Santa Barbara, Calif., will soon return and occupy his Sherwood studio.

Edward Gay is busily engaged painting at his "Gayland" studio, in Cragmoor, Ulster Co.

Herbert W. Faulkner, long resident in Paris, will soon return to America and take a studio at Washington, Conn.

Mr. Richard Hall was married to Mrs. Anna Von Mühlenfels, on July 28, 1908, at Ottenhy, Sweden.

Charles C. Curran is deep in a Daisy-field, roasting in the sun at Cragmoor, painting delightful pictures.

George Inness, Jr., who recently recovered from an illness, is busy looking after his beautiful Villa studio and gallery at Cragmoor. The gallery is open to the public.

Miss Annie Moore is painting at her summer studio at Cragmoor.

Bolton Coit Brown is painting at his home at Woodstock.

William Cowper was unable to leave his studio this summer because of the many contracts he has to fill. Mr. Cowper has been commissioned by the Museum of Natural History to make an heroic marble portrait statue of the late Mr. Morris K. Jesup. The statue will be placed in the foyer directly in front of the main entrance when unveiled.

Henry Wolf spent part of the summer in Stamford, Delaware Co., N. Y., and is again in the city, busily engaged engraving an important subject from the George A. Hearn collection.

Du Bois Fénélon Hasbrouck, painter of the Catskills, who has his studio in Stamford, Delaware Co., N. Y., was ill during the past winter, which necessitated his laying aside his brushes for several months, but again has recovered and is occupied handling the divers mediums of which he is master. Not alone is he a painter but a craftsman as well and this work calls for the admiration of the Art collectors and visitors who come to acquire his paintings executed in oil and aquarelle. One of his finest snow-scenes was acquired by Miss Christine Isherwood, of New York, daughter of Admiral Isherwood.

Irving Wiles has painted his Academy election picture, a portrait of Hugo Ballin.

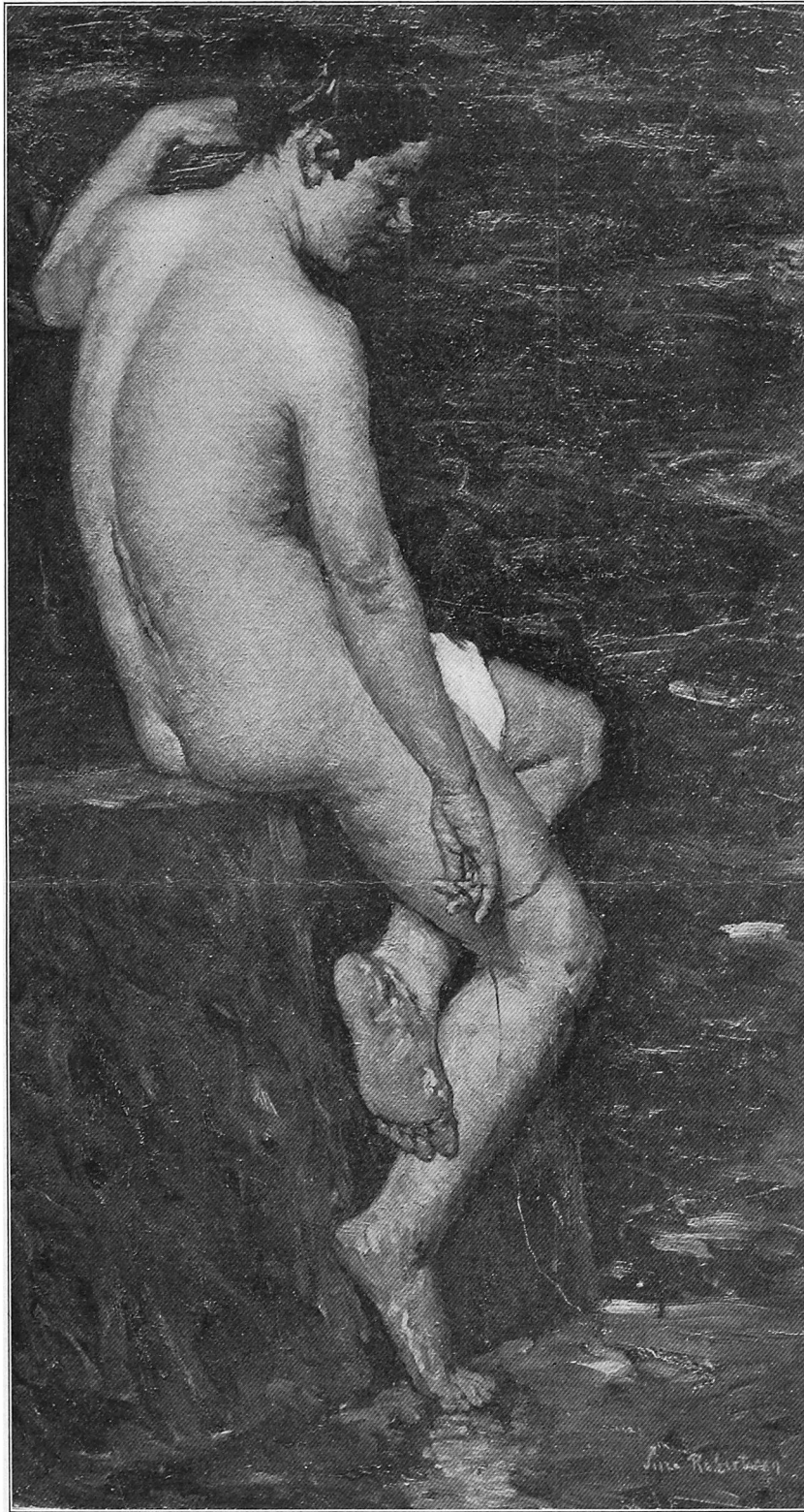
George de Forest Brush has recently sold to the Chicago Art Institute a composition of three figures.

F. S. Church is painting a large canvas "Una and the Lion," for the St. Louis Museum. Mr. Church has in his studio several interesting figure compositions "White Swans," "Flamingos," and one life size piece, "The Momentous Question."

William T. Evans recently bought F. Ballard Williams' picture "Sea Gulls" for the National Gallery at Washington. The picture contains seven figures, and is charmingly characteristic of Mr. Williams' color work. He will spend the summer in Europe, visiting England, Wales and Scotland.

Edwin H. Blashfield is making preliminary sketches for a decoration intended for a Western public building.

Isidore Konti has about completed the model for the frieze of the new and about completed Gainsborough Studio building on West Fifty-ninth Street. The frieze, six feet high, is to be of terra cotta, covered with gold leaf, and is to extend across the entire facade twenty feet above the main entrance. It is to represent the "Procession of the Arts." A bronze bust of Gainsborough will be placed in a niche over the main doorway.



NUDE FIGURE

By Suze Bisschop-Robertson

At the London Salon

Edwin H. Blashfield has moved into the Vanderbilt Gallery in the Fine Arts Building, where he is at work on a decoration for the State Capitol in Madison, Wis., of which Mr. George B. Post is the architect.

The painting will be thirty-seven feet long and seventeen feet high, and the artist has made the preliminary sketches and is making his first draft on the canvas, which must be in place by December 1.

Gari Melchers recently completed a full-length standing portrait of President Roosevelt in riding costume. The likeness is perfect, the technique strong and characteristic, and the work one of the best pieces of American portraiture seen in many a day.

W. Cole Brigham, who is now at work at his Shelter Island, L. I., studio, will show some thirty oils at the Maryland Institute in Baltimore, Md., in January next, and later in February at Marshall Field's Galleries in Chicago and after at the Toledo Museum. These pictures, with a representative collection of the artist's marine mosaics, are now on view at his Shelter Island studio.

F. S. Church is painting a portrait of Grant B. Schley. It is a remarkable likeness, whose interest is enhanced by the resemblance of the subject to President Roosevelt. Mr. Church recently painted a picture of a wood nymph, which he has sold.

S. de Ivanoski, in his studio in the Atelier Building, Sixty-seventh Street, has some interesting paintings. One of Mme. Eames, is rich in color, and is most appealing. He is beginning one of Mme. Fremstad as Isolde in the last act of "Tristan and Isolde." The illustrations of these will appear later in the Century. Mr. Ivanoski is also doing the heroines of Shakespeare. He portrays them not as ideal people, but as real, showing the individual capacity for emotion in the type of face. Mr. Ivanoski believes thoroughly that art should not be considered a luxury for the rich, but that it should be bound up in the life of a nation, that if our artists would only be themselves and dare to paint sincerely, without adopting an artificial language, there would be less of the cry of not being understood. The ordinary man can understand that which interests him and what is going on in the life around him, and if our artists would paint subjects in the American spirit, and not, when they return from abroad, European subjects, they would be the better appreciated. Mr. Ivanoski also thinks there is cause for much encouragement in that there is a growing tendency to let go the superficial, and there is more interest in the deeper and more significant art. Even the illustrated magazines are having fewer illustrations, but those published are finer and truer in workmanship.

J. Montgomery Flagg recently returned from St. Louis and found his studio almost snowed under with manuscripts to illustrate. Among other things he is illustrating a serial story of William Lock's "Simple Septimus," for the American Magazine, and a story by Charles Belmont Davis for Scribner. Mr. Flagg expects to sail in June and will write an article on an Irish subject with illustrations in color for Scribners.

CHURCH MEMORIAL WINDOWS.

The Tiffany Studios have recently designed and completed more than thirty notable memorial windows for leading churches in twelve different States throughout the country, which were unveiled and dedicated on Easter Sunday and the following festival days of the Church. The windows were executed in favrile glass from original designs by the artists of the Tiffany Studios.

A large Gothic traceried window "The Annunciation" was designed by Frederick Wilson for All Saints' Church, Atlanta, Ga. A jeweled window of three panels was designed by Louis C. Tiffany for the First Church of Christ of Fairfield, Conn. The lesson of "The Good Samaritan" was shown in the Canfield Memorial, placed in St. John's Church at Boonton, N. J.

For the First Methodist Church at Melrose, Mass., a large Gothic window, the Hunt Memorial, had as its subject "The Ascension." A smaller window was the Joy Memorial, its subject "The Queen of Heaven," placed in St. Saviour's Episcopal Church, Bar Harbor, Me. Holman Hunt's "The Light of the World," was adapted to a brilliant window for St. Luke's Lutheran Church of Brooklyn.

"Gloria in Excelsis" was the subject of a large Gothic window for Wellesley College. Two windows for the Brown Memorial Presbyterian Church of Baltimore represented "St. John the Evangelist" and "The Garden at Gethsemane." Floral effects were the memorials for Trinity Church of Brooklyn, Conn., and the Episcopal Church of Leesburg, Va. A large window for the Broad Street Presbyterian Church, Columbus, Ohio, was the Goodspeed Memorial representing "Christ Blessing Little Children."

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, l'rs Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

NEW TREASURES FOR AMERICA.

As will be noticed from our supplementary letter from London in another column, the American dealers have not been idle this season and supplemented by the enterprise and good judgment of such American collectors as Messrs. Widener & Morgan, have secured for this country at the great public sales in London and Paris, and also through some private transactions a number of most important pictures and art objects, which will soon find their way to these shores. We are not at liberty to detail the majority of these acquisitions, but could they be given out the news would be received with pleasure and satisfaction by American art lovers. The reduction of the duty on English pictures from 20 to 15 per cent. and which went into effect about a month ago has played its part in the number and value of important pictures purchased by dealers and collectors in England the past few weeks.

OUTLOOK FOR THE SEASON.

While it is, of course, too early as yet to even safely predict as to the coming art season in America, there are indications that despite the exceedingly bad year we are about concluding, that the coming one will be a vast improvement to dealers and artists alike. A careful study of the conditions of the art business in London, Paris and other European centres where the season finally closed a fortnight since, develops the fact that American collectors expressed themselves as confident of returning prosperity,

and some at least secured options on important pictures and art objects for the coming Winter. The effect of the financial crisis in the United States has been felt to an unexpected degree in the art marts of Europe, further evidence, if such were needed, of the fact that the United States is now the great market for the art of the world.

The confident feeling of American collectors abroad that the coming season will be one of comparative prosperity in the United States has reflected itself in a more confident attitude on the part of the foreign dealers as to the immediate future; and this change of feeling will in itself do much to aid the restoration of good business conditions. The outlook is decidedly hopeful.

"ART NEWS" IN EUROPE.

In order to avoid the complaints we received last year from many of our subscribers who failed to receive their copies of the ART NEWS regularly when in Europe, we have arranged to have the journal on file in all the principal reading rooms frequented by Americans abroad, the complete file can also be found with our Business Agent, Mr. Felix Neuville, 12 Villa du Parc Montsouris, Paris, to whom our readers and friends may apply for any art information desired.

Following is a list of the places where the ART NEWS can be found abroad, and we are further negotiating to the end that the journal will soon be obtainable in all the larger Continental and English cities:

BERLIN.	
American Woman's Club	49 Münchenerstrasse
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale
LONDON.	
American Express Co.	Haymarket St.
W. E. Spiers	36 Maiden Lane, W. C.
Automobile Owner	87 Chancery Lane
W. M. Power	123 Victoria St., S. W.
Sunday Times	7 Essex St.
PARIS.	
American Art Students' Club	4 Rue de Chevreuse
Brooklyn Daily Eagle	53 rue Cambon
Morgan, Harjes & Co.	31 Boul. Haussmann
American Express Co.	11 rue Scribe
Cercle Militaire	49 Avenue de l'Opera
Crédit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	2 Place de l'Opera
American Art Association	Notre Dame des Champs
Munroe & Co.	7 Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel
Brentano's	Avenue de l'Opera

WHERE TO BUY.

Those of our readers and patrons who are contemplating trips abroad this summer are advised to consult our advertising columns, where they will find the cards, with addresses of the best known and most reliable art houses and galleries in Europe. We guarantee these houses and firms and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well-known establishments. The following of this advice may prevent the acquirement of fraudulent pictures and art objects, which are temptingly offered to American collectors and buyers in larger quantity every year, and which are manufactured with such skill as to be apt to deceive even experts. For the convenience of our readers our Continental Agent, M. Felix Neuville, 12 Villa du

Parc Montsouris, Paris, may be consulted for art information of any kind, and our English correspondent, Mr. Frank Rutter, 87 Erpingham Road, London, will cheerfully furnish information on art matters in England.

METROPOLITAN MUSEUM.

Some recent accessions to the Metropolitan Museum of Art were exhibited to visitors Wednesday. The exhibits were of ceramics, drawings, enamels, ivories, textiles and woodwork. In the woodwork there was a Gothic chest made in France in the fifteenth century, with other specimens of French and Flemish make.

An interesting exhibit was a copy of the beautiful grille made for the tomb of Queen Eleanor in Westminster Abbey. The queen died in 1290. The grille is of iron and was made by Thomas de Leightone in 1294 at a cost of £13. This was presented to the museum by J. Starkie Gardner, the expert on metal work.

Among the recent acquisitions of furniture is a ladderback chair with five horizontal slats, instead of four, the usual number. This is supposed to be of American make of the eighteenth century, but in the carving and surface is equal to the best English make of that period.

There are other specimens of American furniture of the Colonial period.

The museum library was increased by about 200 volumes last month, and there was also a large increase in the photograph exhibition.

CHICAGO.

The Chicago School of Applied and Normal Art will open in the Harvester Building September 7 under the direction of Miss Emma M. Church, formerly educational director of the Chicago Academy of Fine Arts. Miss Church is widely known for her successful methods and thorough training. The new school, which is an outgrowth of her plans of many years, will have normal art, decorative design, illustration, commercial design, painting and handicrafts departments of two years' study.

There will be special classes in all those subjects of advanced study and Saturday classes for children and teachers. A course in the psychology of art, in literature as related to art, and a weekly musical at 4 o'clock Wednesday afternoons, free to all interested in the correlation of the arts, will be attractive features of the instruction.

The Park Ridge company of artists is enjoying the big trees and quiet surroundings of their delectable suburb and have no thoughts of going away. James William Pattison, Mrs. Pattison and "Billy Patricia" entertain al fresco at "The Little Red House." In the intervals between his duties as active secretary of the Municipal Art League and his tasks as a magazine writer, Mr. Pattison has found time to paint.

In the studio adjoining the lawn of "The Little Red House" Albert H. Krehbiel is hard at work on the decorations for the Supreme Court building at Springfield. The studio is a lofty structure painted dark green with narrow windows adapted to distribute light, and quaint trellises for vines on its western side. It makes no effort to be pictur-

esque, and yet its simplicity is such that it pronounces itself to be what it really is, a high-roofed studio for serious work.

Mr. and Mrs. Walter M. Clute live in a quaint bungalow of their own designing on the southern side of the town. In the spacious studio living-room Mr. Clute paints the pictures that he sends to exhibitions when his duties as an instructor at the Art Institute give him occasional leisure.

A mile east of "The Little Red House" is the house of Leonard Crunelle, the sculptor, and his interesting family, in Edison Park. They are at home for the summer.

William Clusmann has found his summer pleasure among the shipping of the Chicago River in the heart of the city. What Colin Campbell Cooper has done for New York and Philadelphia streets, and Joseph Pennell for skyscrapers, Mr. Clusmann is doing for the picturesque shipping in the vicinity of the Northwestern station and where the big boats congregate in the slips along the shore.

Adam Emory Albright writes that there is a considerable colony of Chicago artists at Nashville, Brown County, Ind. The picturesque scenery, fine, dry atmosphere and absence of mosquitoes, with cool nights makes the region idea for a summer outing.

Mr. and Mrs. Albright and the three boys have a cottage of their own, and the painter is infatuated with the Whitcomb Riley romance of the natives and the original human nature among the children who are posing for the works which he will exhibit next winter.

Adolph Shulz and his wife and son, aged thirteen years, are also in the village of Nashville for the summer. Mr. Shulz is painting landscapes.

John Hatch, the Utah landscapist, a member of the Chicago Society of Artists, and who will be remembered as having a one-man exhibition in June, is engaged in painting the rugged features of Brown County hills.

The Indiana painter, T. C. Steele, has a studio ten miles from Nashville, but frequently drives over to visit the Chicago group.

SAINT LOUIS.

The bulletin of the Washington University Association introduces a recent number with a description of the St. Louis School and Museum of Fine Arts, written by Halsey Cooley Ives, director and lecturer. Mr. Ives divides our art educational institutions into five groups—museums or galleries for the acquisition and display of works of art; schools of instruction; museums combined with schools; an art-educational institution such as that intended in the proposed combination of the National Academy of Design with certain departments of Columbia University with the Metropolitan Museum of Art, which would exert the broadest and most healthy influence for good; and, fifth, a group of art societies, clubs, civic, state and national associations and other organized influences that work for art education, such as the association which brought about the founding of the St. Louis school and museum and the John Herron Art Institute of Indianapolis. It is encouraging to the future of art in this country to note the progress being made by the forces defined by Mr. Ives and the liberal lines that have been drawn for their development.

Cullen Yates has finished two colorful and effective watercolors for the Water Color Exhibition.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Art Dealers' Association, Park Avenue Hotel.—Annual meeting, August 20-21.

Astor Library—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St.—Special display of paintings.

Ehrich Galleries, 465 Fifth Avenue.—Exhibition of early American art.

Keppel Galleries—Etchings by Piranesi.

Knoedler Galleries, 355 Fifth Avenue.—Selected modern American pictures.

Lenox Library—Line engravings published by the Société Française de Graveure. Japanese prints from the Colonna collection.

Metropolitan Museum—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

W. K. O'Brien Gallery—New York Views.

Print Publishers' Association, Park Avenue Hotel—Second annual exhibition, August 17-22.

EXHIBITIONS NOW ON.

New York Views.

Two hundred plans and views of old New York are now on exhibition in the gallery of W. K. O'Brien & Co. They show the city as it was in 1671, and the last date is 1868. They present a complete history of New York in engravings.

The series begins chronologically with the days of old Fort Amsterdam, where the gallows and the stocks occupied a prominent place in the foreground. A plan of New York made by a British army officer, an exceedingly rare and perfect copy, is of unusual interest. It was loaned for the show by a well known antiquarian. As far as is known, the only other copy in such a good state of preservation is the one in the collection of the New York Historical Society. It consists of two parts, one a chart and the other a panoramic view, all on the same sheet. The prints which show New York before the civil war, or a few years after the close of hostilities, are wonderfully complete.

Piranesi Etchings.

In the galleries of Frederick Keppel & Co. an exhibition of Piranesi etchings is on. More than a century and a quarter have passed since the etcher passed away, and the gathering of so comprehensive a collection of his works was by no means an easy task. The etchings are from the best plates, and are remarkably distinct. They are of especial interest to all students of art and of history, and have a compelling charm suggestive of the old land of temples and roses.

Print Publishers' Association.

The second annual exhibition of the Print Publishers' Association of America will be held at the Park Avenue Hotel from August 17 to 22, 1908, inclusive. The officers of the association are: President, W. A. Livingston (Detroit Publishing Co.); Secretary, Mr. Curtis (Curtis & Cameron); Treasurer, E. Stierlin (Braun, Clement & Co.)

Art Dealers' Association.

The annual meeting of The Art Dealers' Association of America, will be held at the Park Avenue Hotel on Thursday and Friday, August 20-21, 1908.

All reputable dealers are eligible for membership and are cordially invited to attend. For all information regarding transportation, hotel, membership, etc., address: W. V. O'Brien, president, Chicago, Ill.; Arthur A. Kocian, vice-president, St. Louis, Mo., or E. J. Snyder, secretary, Milwaukee, Wisc.

ART TRADE FLOURISHING.

Mr. William Macbeth, who recently returned from a tour of the Western cities, where he finds that instead of the art season being dormant, as it is in New York, it is in a flourishing state.

"I found in Chicago," said he, "that the interest in art is maintained as much in summer almost as in winter. A very good exhibition was on view at the Art Institute, and the dealers reported that June was the busiest month of the year. Buffalo has its show at the Albright Gallery, which was very well attended.

"Pittsburg was enthusiastic over the exhibition at the Carnegie Institute, which contained many excellent American and foreign pictures. There were twenty Winslow Homer's alone. A study of the catalogue of the Carnegie Institute exhibition shows that all the art museums of the country are well in touch with each other, for many pictures were lent by other institutions.

"Indianapolis has developed wonderfully within the last few years, and the John Herron Art Institute, which gradually is acquiring a splendid collection mostly of American paintings, is making its influence widely felt. The Cincinnati Museum had a representative exhibition of native art and despite the hot weather the galleries were always filled with visitors.

"One of the most active art institutions at present is that at Worcester, Mass., where the trustees have an income from \$3,000,000 a year for purchases and are adding to the collection in a conservative manner. St. Louis has its Academy of Fine Arts, which is in a flourishing condition.

"Going from New York, where the art season practically dies in summer, one is impressed by the activity shown in artists' studios and in the museums as well as the galleries of the dealers in the other cities of the United States even in the hottest months of the year."

WITH THE DEALERS.

Mr. Roland Knoedler has been until recently in Paris. Accompanied by Mrs. Knoedler he is spending this month at La Bourboule, where he is taking the cure. Mr. Charles Knoedler has gone on a motor tour through France.

Mr. Louis Ralston, accompanied by Mrs. Ralston and their son, are making a motor tour through France and Germany and were at Aix last week.

Mr. T. J. Blakeslee, who sailed from London August 1, arrived on the Mauretania on Friday last, accompanied by Mrs. Blakeslee, and went at once to his country place at Lake Waramaug, Conn.

Mr. James P. Silo and son, J. P. Silo, Jr., were among the most enthusiastic spectators at the recent Olympic games in London. Mr. Silo was the guest of Mr. Augustus Tooth at the Goodwood race meeting in England.

Mr. E. F. Bonaventure, who has been spending the late spring and early summer in his charming apartment in the Rue Spontini, Paris, is taking a cure, accompanied by his family, this month in France.

Mr. Louis R. Ehrich is a delegate to the Free Trade Congress in London this month. At its conclusion he will go with Mrs. Ehrich, who is with him, to Ems or Wiesbaden for a cure.

Mr. Edward Brandus is spending the summer in Paris with his family, taking a vacation this month.

Mr. Fearon, of Cottier & Co., who has been in London the past month, returned on the Cedric last week.

Mr. Henry Duveen is at Vittel, France, for the cure.

Mr. Joseph Duveen and family are at Harrogate, England, for the cure.

Mr. C. J. Charles is visiting his parents in England.

M. Jacques Seligmann has had an operation, but is convalescing satisfactorily.

Mr. N. E. Montross returned from Europe last week. The gallery will be opened about September 15.

Mr. A. H. Hayashi, of Yamanaka & Co., went to Lake George, where he will stay for three weeks.

Mr. J. A. Moffitt, of Bruno Hessling Co., has returned from his vacation and is busy with important forthcoming additions to the already large collection of art and architectural books shown at the old establishment, 64 East 12th Street.

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NEW ARTISTIC BOOKS.

Cassell & Co. announce the publication of "Byways of Collecting," a volume by Ethel Deane, containing something like sixty illustrations. Practical advice is given as to all kinds of collecting, from porcelain and pottery to prints and engravings, especial attention being devoted to the best methods to employ for the detection of forgeries.

"A History of British Water Color Painting, with a Chronological List of the Painters, with Date of Birth and Death and Brief Accounts of Their Lives," etc., by H. M. Cundall, will be published this fall by E. P. Dutton & Co.

Longmans, Green & Co. have the following book in press for publication in the fall: "Angling and Art in Scotland," some fishing experiences related and illustrated, in which a parallel is drawn between the art of the angler and that of the landscape painter, with thirty-two colored plates and other illustrations, by Ernest E. Briggs, R. I.

Among the books published this month by the Macmillan Company are "Sicily in Fable, History, Art and Song," by Walter Copland Perry, and "Seven Centuries of Lace," by Mrs. John Hungerford Pollen, with a preface by Alan Cole.

The Century Company announces a twenty-eighth edition of "The Lady of the Decoration." One of the current Century novels has just been dramatized—"Diana of Dobson's"—and will be given in New York in early September by Charles Frohman.

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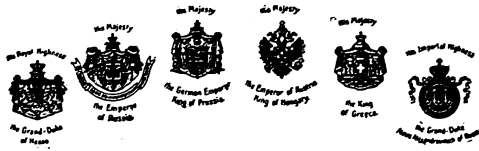
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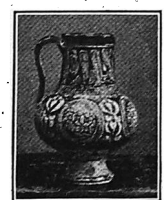
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